

the best of

# mike oldfield

piano/vocal/guitar



## elements

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# the best of mike oldfield elements

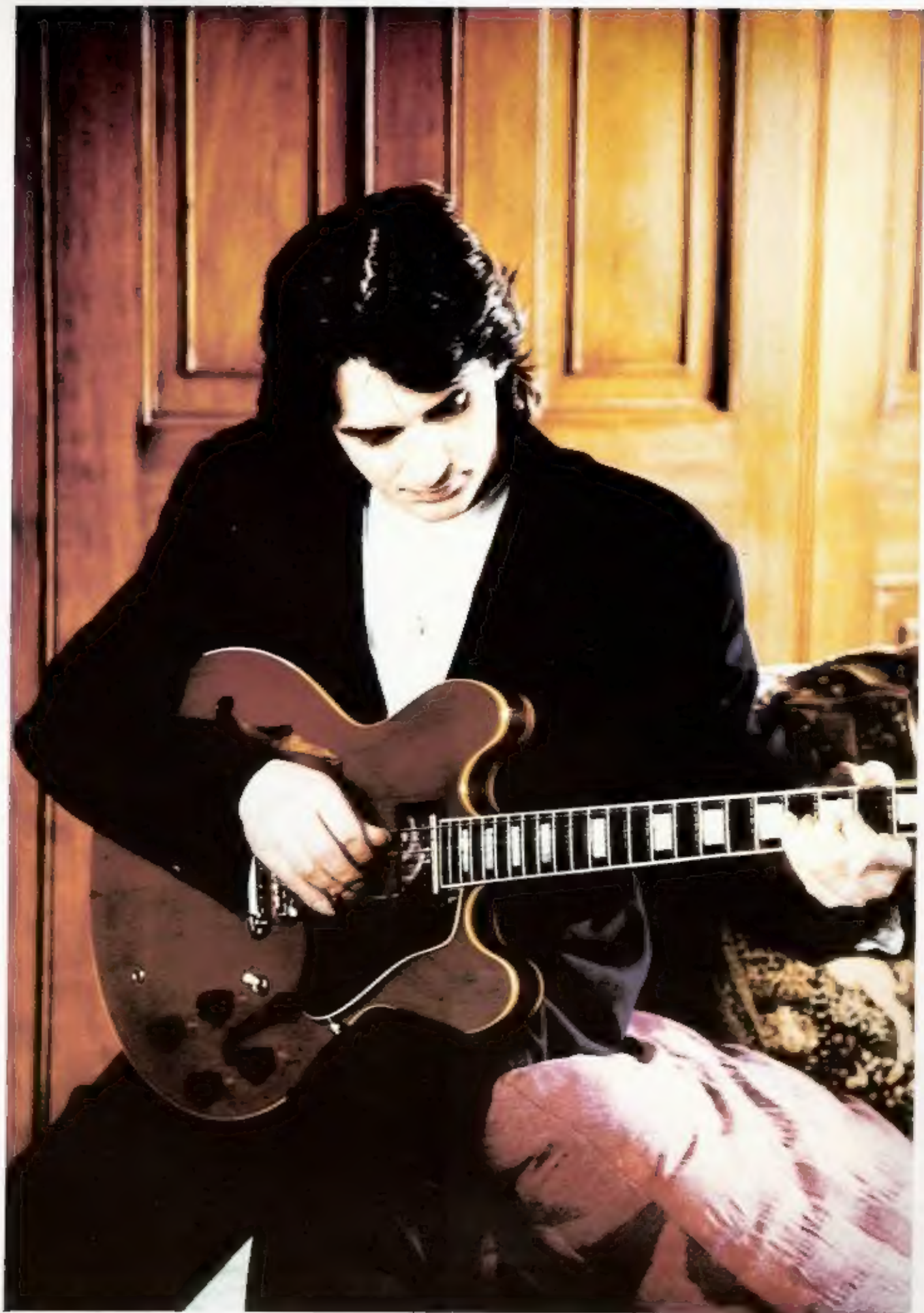


Apart from *Tubular Bells* which is presented in its entirety, this collection is a snap-shot of Mike's work on the Virgin label. That work spans almost two decades in which studio and musical technology have undergone dramatic developments and the world in general has experienced great political and social change. He has described himself as an "ambassador for instrumental music" though his music bears little relationship to the often tuneless New Age style that has done so much damage to the credibility of the long instrumental format.

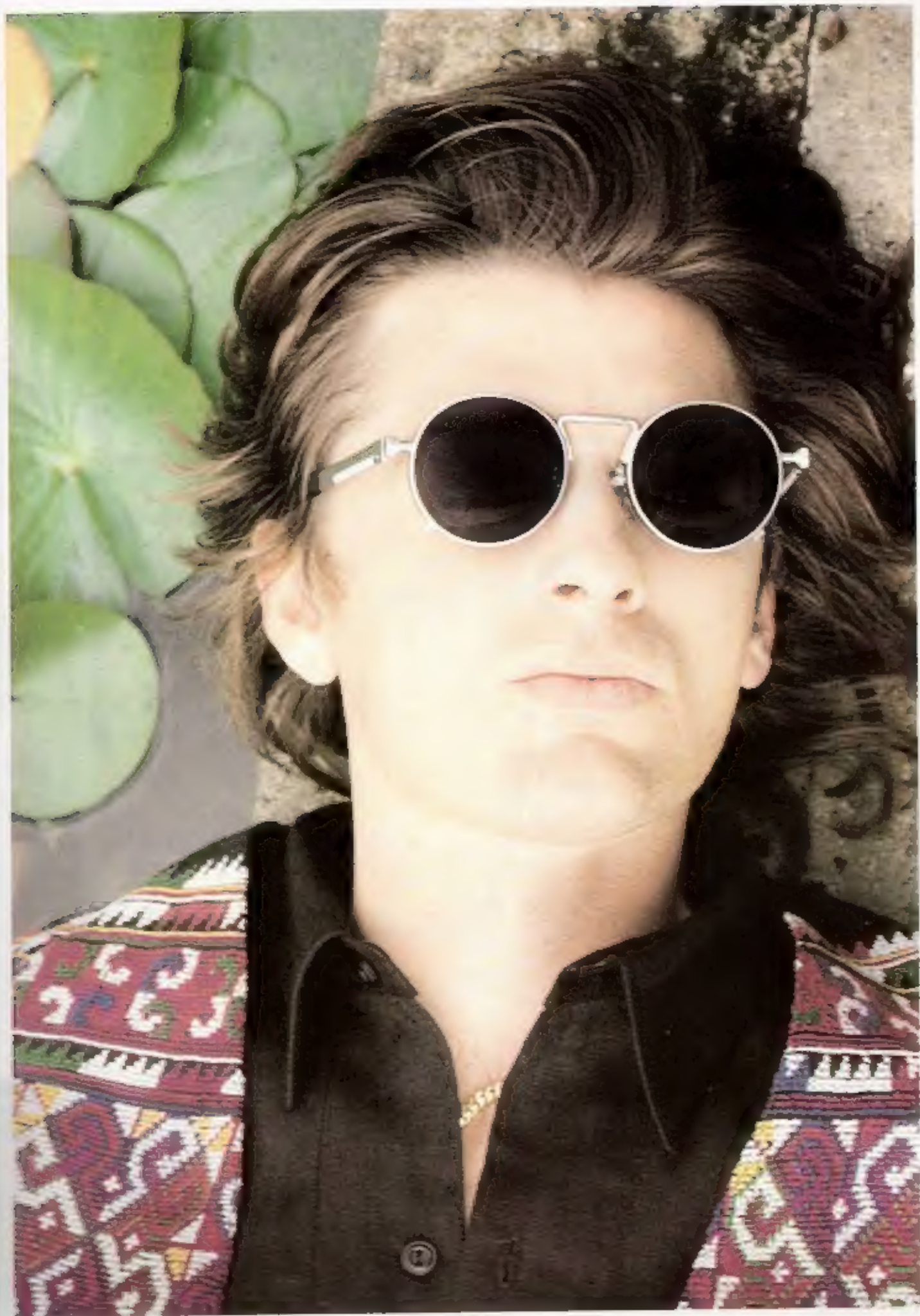
Through all of this Mike has continued to create and develop his art, constantly exploring every advance in musical technology and incorporating influences and sounds from around the world. Welcome to the first eighteen years' work of one of Britain's greatest composers and instrumentalists.

Richard Newman and Dave Lang













# tubular bells

Music by  
Mike Oldfield

(♩ = 150)

Am



First system of musical notation, featuring a treble and bass staff in 7/8 time. The treble staff contains a continuous eighth-note melody, while the bass staff is mostly empty, with a few notes appearing in the final measure.

add Bells

1-6.

7.

Second system of musical notation. The treble staff continues the eighth-note melody. The bass staff has rests for the first three measures, then enters with a sequence of notes corresponding to the '1-6.' and '7.' markings above.

Am



Am/G



Third system of musical notation. Both treble and bass staves play a continuous eighth-note melody. Chord diagrams for Am and Am/G are shown above the staves.

Am



Organ

Am/G



Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff has a whole rest for the first measure, then enters with a sequence of notes, with the word 'Organ' written above.

Fifth system of musical notation. Both treble and bass staves play a continuous eighth-note melody.

Am



Am/G



play 3 times

Sixth system of musical notation. Both treble and bass staves play a continuous eighth-note melody. The system ends with a double bar line and a repeat sign.

Am

Amadd9

Am

Cmaj7/G

Fmaj7

First system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a bass line with chords. Chord diagrams are provided above the staff: Am, Amadd9, Am, Cmaj7/G, and Fmaj7.

Em

Dsus4

Dm

Am

Second system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a bass line with chords. Chord diagrams are provided above the staff: Em, Dsus4, Dm, and Am.

E7no3

Am

Third system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a bass line with chords. Chord diagrams are provided above the staff: E7no3 and Am. The system ends with a double bar line.

1.

Am/G

Organ

Am/G

Fourth system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a bass line with chords. Chord diagrams are provided above the staff: Am/G and Am/G. The system ends with a double bar line.

2.

Am/G

Am

Cmaj7/G

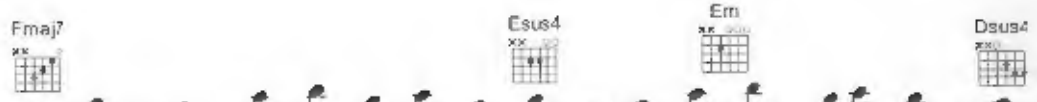
Am/G

Am/G

Fifth system of musical notation. The treble clef staff contains a continuous eighth-note melody. The bass clef staff contains a bass line with chords. Chord diagrams are provided above the staff: Am/G, Am, and Cmaj7/G. The system ends with a double bar line.



Fmaj7      Esus4      Em      Dsus4



Dm      Am      E7no3



Penny whistle



Am      Em/G      Am



Em/G      E7no3



Am      Em/G



play 3 times





(Penny whistle continues)



Electric guitars



# family man

Words and Music by  
 Mike Oldfield, Mike Frye, Tim Cross,  
 Richard Fenn, Maggie Reilly and Morris Pert

$\text{♩} = 129$   
 Capo 1

1 She had sultry smile she took a standard pose as she pre

sented her sex She had sultry eyes she made it

perfectly plain that she was his for a price But he said, Leave me alone - I'm a

family man - and my bark is much worse than my bite." He said, "Leave"



DP Eb Fm

me a - lone I'm a fa - m - ly man I can pass me no far last night

F#m

Guitar Solo on D# only

Db Eb Fm

Db Eb Fm

Fm7 Fm Fm7 BbF Fm7 Fm9 Fm7 EbF  
 2 She work hurt sur prise as she re checked her make up to pro  
 3 She gave him her look it would have worked on an y oth er  
 4 She turned tossed er head and then she start ed to make her fi na

Fm Fm Fm Fm7 BbF Fm  
 tect her self She showed less than pride she made a  
 a on got He could not mis take she want ed  
 ex t luck She showed rea dis - dain and start ed

Fm9 Fm7 EbF Fm to Coda Db  
 s a clear that she was his for a price But he said. "Leave me a lone I'm a  
 t g back with some and spend this night  
 screaming gam she could be his for a price

F# F# F# F# F#  
 fa - mi - ly man and my bark s much worse then my bite Please ust leave

me a-lone I'm a fa-mi-ly man, if you push me too far I just might "

⊕ CODA

"Leave me a lone I'm a fa mi ly man and my bark is much worse than my bite

He sa Leave me a lone I'm a fa mi ly man if you

push me too far I just might " But he said, push me too far I just might "



# moonlight shadow

Words & Music by  
Mike Odfield

(♩ = 129)

E

B

C#m

A

B

The

C#m

A

B

E

B

last that ever she saw him  
(2) trees that whisper in the evening,  
(3) Four a. m. in the morning,

carried a way by a moonlight shadow He  
carried a way by a moonlight shadow Sing a  
carried a way by a moonlight shadow 1

C#m

A

B

E

B

you were worried and warm of  
ing of sorrow and grief  
marched your vision from

carried a way by a moonlight shadow  
carried a way by a moonlight shadow  
carried a way by a moonlight shadow The

Lost in a riddle that Sat ur day night,  
 All she saw was a silhou ette of a gun,  
 tars move slow-ly in a sil-ver y light,  
 far a way on the oth-er side He was  
 far a-way on the oth-er side He was  
 far a way on the oth-er side Wal you

caught as he mad use of a co-operat- figh and she couldn't find how to push through The  
 shot x times by a man in the morn and she couldn't find how to push  
 come x t back to one this night he she couldn't find how to push

through stay I pray see you in hea-ven far a-way

stay I pray ee you in hea-ven one day

Chord diagrams: C#m, A, B, E, B

Guitar solo

Chord diagrams: C#m, A, B, E, B

Chord diagrams: E, B, C#m, A, B

Chord diagrams: E, B, C#m, A, B



Chorus

Chords: C#m, A, B, E, B

Caught in the middle of a hundred and free

Chords: C#m, A, B, E, B

Caught in the middle of a hundred and free

Chords: F, B, C#m, A, B

Verse

Chorus

Chords: C#m, A, B

Caught in the middle of a hundred and free

The

Chords: E, B, C#m, A, B

fade on repeat

Guitar

night was heavy and the air was so live, but she couldn't find how to push through.

# heaven's open

19

Words & Music by  
Mike Oldfield

$\text{♩} = 118$

G Csus2 F E $\text{m}$  Csus2 D5

G/D Csus2/E D.F $\sharp$  E $\text{m}$  Csus2 F G

Electric guitar

Chords: C, D, Dsus2, G6/B, Rm, Em, D

Lyrics: this is that morn'g it's wait'ng for you

Chords: C, D, Dsus4, A/H, Bm, Em, D/F#

Lyrics: the face of Jesus t'is a stand'ng be fore you

Chords: G, D/F#, Em, Csus2, D5

Lyrics: This is a gift now is for you

Chords: D/F#, Em, Csus2, D5

Lyrics: can feel that power on side of your



C D Dsus4 G/B Bm Em D

This pre-cious man-ny, an your pos-ers mon-

Bass line for the first system.

C D Dsus4 G/B Bm Em D/F#

ans-wers in-mis-ter-ies stand in suc-ces-sion

Bass line for the second system.

G D/F# Em Csus2 D5

This is ze-ro in- and there's no way back

Bass line for the third system.

G D/F# C Csus2 D5

Can you feel that pow-er? In its arms you're wrapped

Bass line for the fourth system.

G Csus2 Dsus4 Em7 C Dsus4

Al rough die naga ame. in the sun comes in now

C Csus2 Em C D G

area vcd s pen rust fly right on

Electric guitar

E C G D C D Fm







C Dsus2 G D C D G

Now you stand in that gar den. This is that vi sion

Our in the world's edge it's your bap - ti sm








This is ze ro our and our hands are free

Can you feel that pow er? It's GOS TEL EV

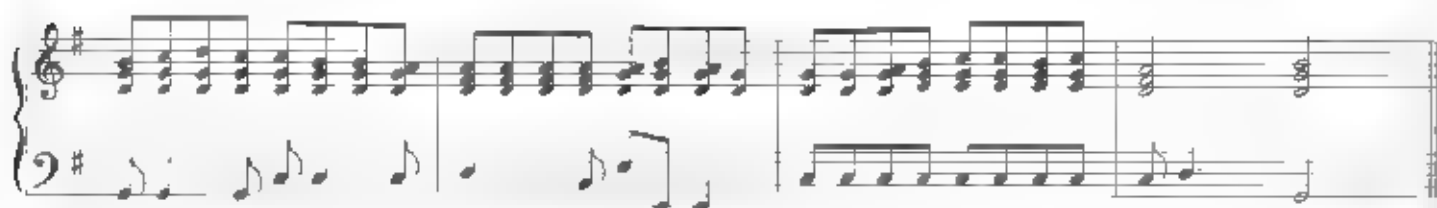
A through the night time til the sun comes in Now

















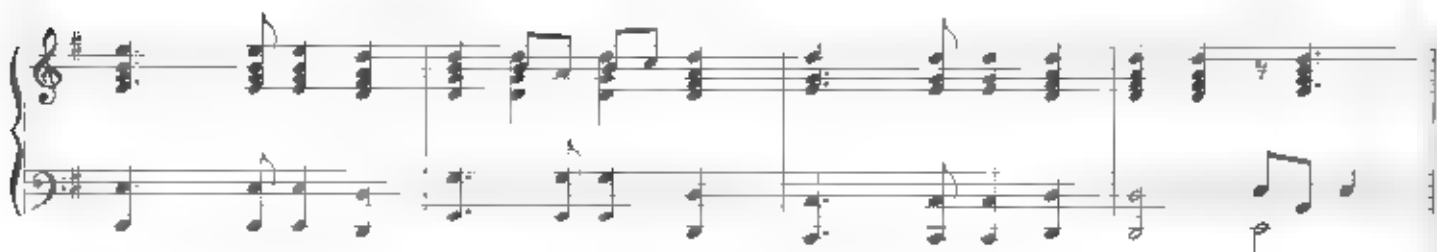
hea ven's pen fly right on

Electric guitar







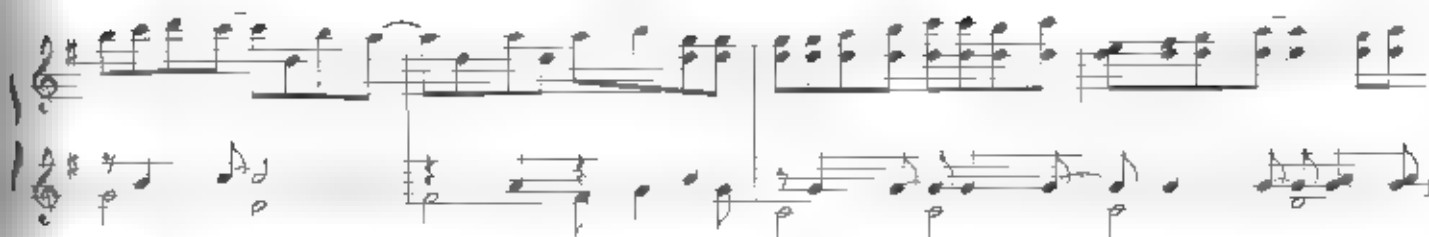
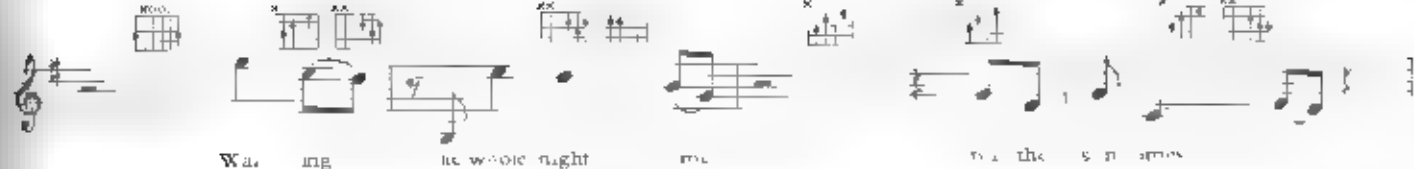








NC G NC C D NC D Em NC x NC C NC C Dsus4 NC



C NC C D NC D Em NC x NC C D NC D NC x NC



G5  
x x x x x  
x x x x x





G Csus2 Dsus4 Em<sup>7</sup> C Dsus4

You know the sun comes in now

G C D Em<sup>7</sup> G NC Electric guitar

heaven's o' pearls fly right in

Em<sup>7</sup> D G B C D Em<sup>7</sup>

C D G D C D G

# five miles out

2

Words & Music by  
Mike Oldfield

87  
N.C.

Drums intro

Electric guitar

Bmadd9

Bm

Vocoder

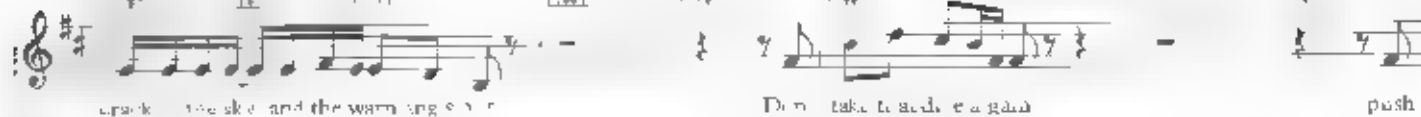
Asus4 Bm

What is you do when you're falling you've got

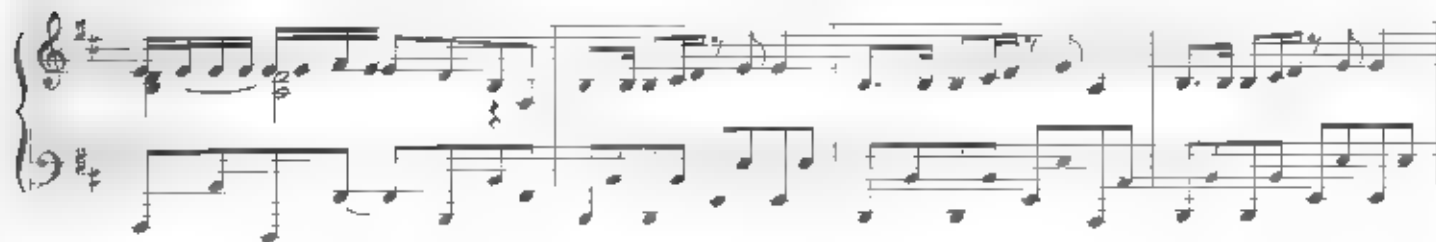
Asus4 F#m7aug5 Bm7add4 O Asus4 Bm

thir-ty de-grees and you're stall-ing out, and it's twen-ty four miles to the bea-con, there's a

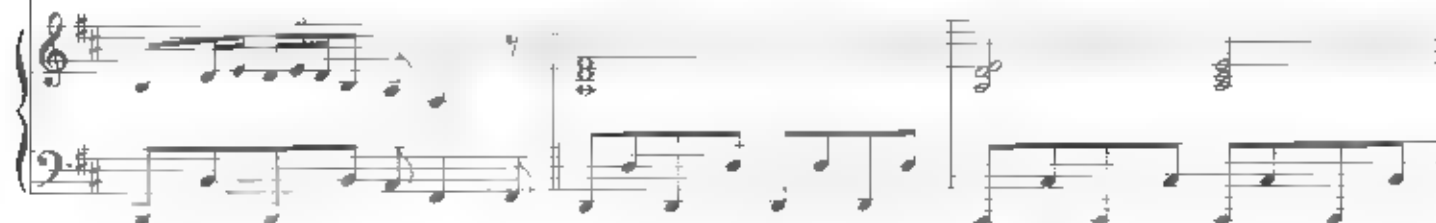
Asus<sup>4</sup> F#m7aug5 Bm7add4 Bm E7no3 Dm E7no3 A Bm E9no3



push



Bm F#m7a b5 Female voice



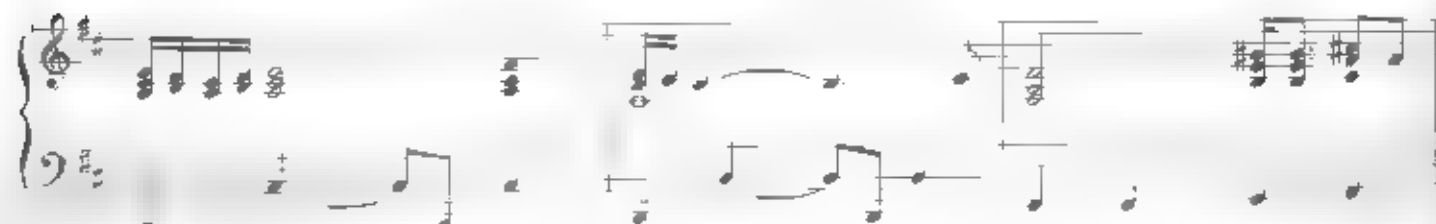
Bm add4 Bm D E F#



Voices



A F#m7A Bm D E F#



Bagpipes

A5 B5 A5 B5 B5 A5 B5 A5 B5

Bm E Bm E A Bm E Bm F#m

Electric guitar

A Gm A Bm E F#

Recorder

Bm A5 G# A5 Hm A F#m Bm

Traffic on the river is coming. A car is coming. A car is coming. A car is coming.

D    Asus4 Bm    A    F#m7    Bm    E

lost in the    earth storm    can't    n    rate    &    quake    e    mer-gen    cy    Don't

Bm    E    A    Bm    E    Bm    F#m

ake but and a gain    pass through that hand    of rain    Lost in

Dm    C    Dm    C    Dm

sta    re    eight    een    And he    orn    a    ch    a    ng    a    nos    A    re

Dm    C    Dm    A5

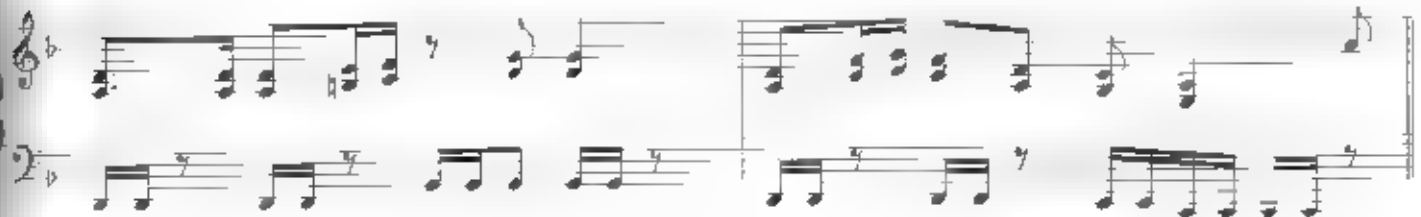
ma    re    eight    een    si    push    through    Trapped    a    in    a    ng    he    You're a




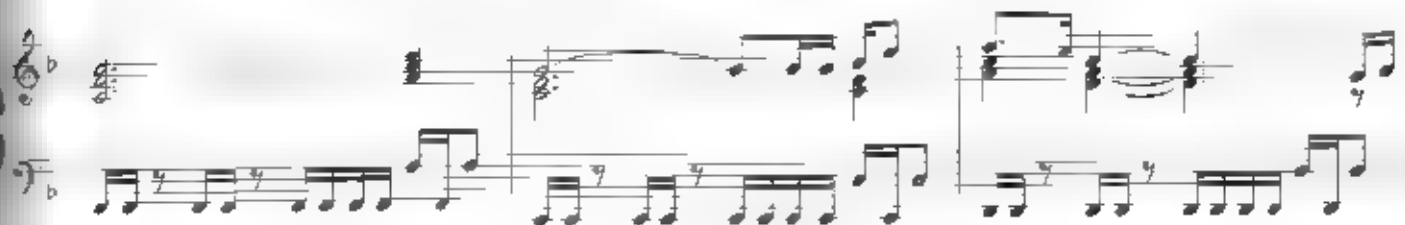

  
 pri - soner of the dark sky The pro - pe - ier b ades are stil, the




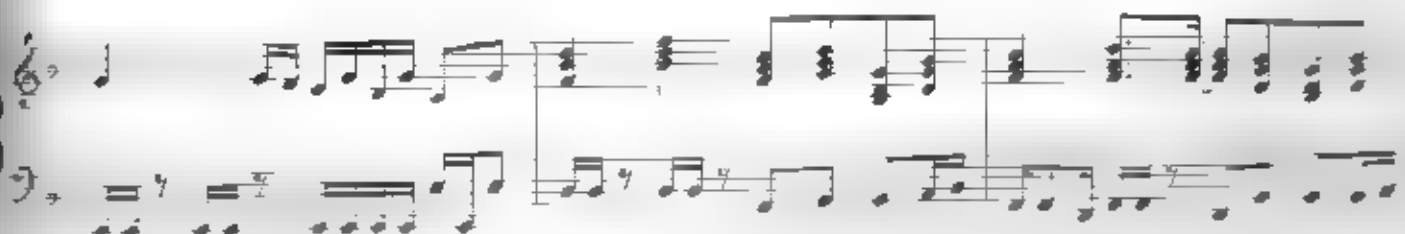

  
 e eye of he h rricane is coming an now for the kil - Our




  
 hope s with you, ri - der in the blue




  
 We come s wait ing We re an ti ci pat ing you , be



Bb F Gm C F NC F

ce - lebrat ing when you re down and break ing  
 Electric guitars

C Bb/L C/E

NC F C Dm7 C5  
 Female voice  
 ing out  
 Vocoder  
 Comb rag, Comb rag

F C Dm7 C5  
 Female voice  
 Five  
 Vocoder  
 Comb ing Comb ing

**F**  
Voices  
live miles out  
just hours or weeks or true  
fin est out

**Dm7**

**C**  
Vocoder  
Climb-ing, climb-ing

**Csus4** **C** **F**  
Voices  
Five miles out Just hold your head up and Got to get your

**B7/D**  
fin - est out

**F**  
Vocoder  
Climb-ing, climb-ing

**C** **Csus4** **F**  
Voices  
Climb ing out Just

**C**  
hold your head ing true Got to get your fin est out

**B7/D**  
Vocoder  
Climb-ing, climb-ing

**C/E** **Csus4** **F**  
repeat to fade

# to france

Words & Music by  
Mike Oldfield

• = QR

1 Tak'ing on wa-ter sail'ing a rest- less sea, from a me- mo-ry,  
2 Walk'ing on for- eign ground' like a sha- dow, roam' ing in far off ter-

a ran- a-ry sy The wind ar-ries in to white wa-ter  
ov-er your shou-der stor-es un-fold, you're search

A F#m Bm C#m D F F#m E F#m F#m  
 far from the s land- I met you know where ne ver go ing to  
 ing for sanc tu a ry You know where ne ver go ing to

D F F#m F#m E C#m F#m  
 get to France Ma-ry Queen of con-stance will they and war Ne ver go ing to

D E F#m Bm  
 get to France would have to be married ever and ever

D A Bm A Bm C#m D F F#m  
 you?





Dadd9

D

A/C#

D

E

I see a picture by the lamps flicker

Is n't it strange how dreams fade and shimmer?

No ever going get to France Major Queen of chance with the fine you?

No ever going to get to France Major Queen of chance with the fine you?

to Coda ⊕

Bm D A Bm A Bm C#m D F

Bm D A F#m Bm C#m D E

*D. al Coda*

**CODA** Bm D A Bm A Bm C#m D E

Ne et ge aug

Bm A Hm A Bm C#m F Dm B

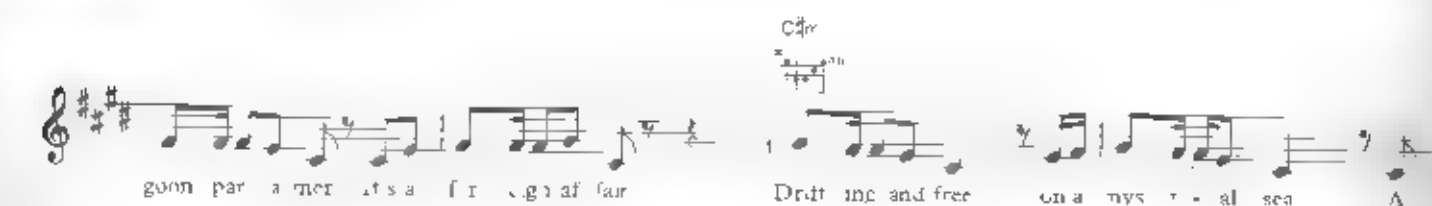
get to I ran

Ne et ge ng 1)

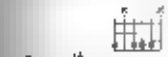
# foreign affair

Words and Music by  
Maggie Reilly and Mike Oldfield

$\text{♩} = 88$   
♩ C



G#m7

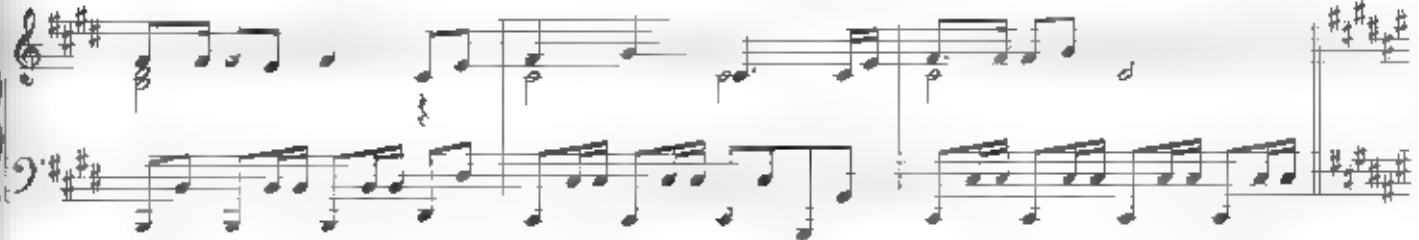


B

C#5

C#sus4

C#b



F#

B

F#

B

F#

C#

F#

C#



F#

C#

A#m



4)

D#m

E#m

D#m

F#m

G#m

Prayer

is a for-eign af-fair

For sign of - fair / Take a trip in the air / to a tro - pi - cal beach, an

Musical score for "The Great Escape" featuring a vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "I said I read a new letter for an intimate story all".

1-5

C#5

C#sus4

C#5

6

C#sus4

C#5

N.C.

good par-a-mour it's a for-eign af-fair for-eign af-fair for-eign



in dulci jubilo

Arranged by  
Mike Oldfield

120,

C

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and accompaniment. The second system contains the next two lines. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and accompaniment. The second system contains the next two lines. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment.

C

F C

 $E\pi$ 

Recorder

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with similar note values and rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style.

Asn

 $\Delta m' C$  $D_m$ 

6

24

100

8.1

2

445

A musical score for the song 'The Rose Tree'. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The melody is written in the top staff, while the piano accompaniment is split between the two staves of the grand staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

□

G

{

F

200

—

1

11

\_\_\_\_\_

II



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melodic line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Recorder and kazoo

Chord diagrams: C, F, C, F, C, Em.

The first system of the score shows measures 1 through 4. The top staff is for the Recorder and kazoo, and the bottom staves are for piano accompaniment. Chord diagrams are provided above the staff for measures 1 (C), 2 (F), 3 (C), 4 (F), 5 (C), and 6 (Em).

Chord diagrams: Am, Am/G, Dm, C, C, F, G, C, Am.

The second system of the score shows measures 5 through 10. Chord diagrams are provided above the staff for measures 5 (Am), 6 (Am/G), 7 (Dm), 8 (C), 9 (C), 10 (F), 11 (G), 12 (C), and 13 (Am).

Chord diagrams: Dm, G, C, F, G, C, C, G, C.

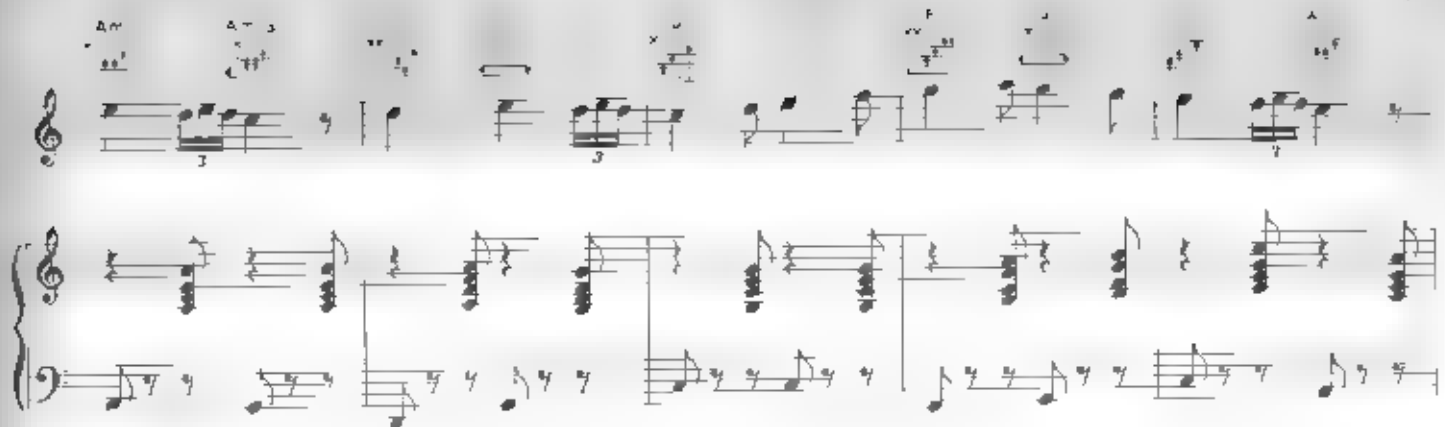
The third system of the score shows measures 14 through 20. Chord diagrams are provided above the staff for measures 14 (Dm), 15 (G), 16 (C), 17 (F), 18 (G), 19 (C), 20 (C), 21 (G), and 22 (C).

Recorder and penny whistle

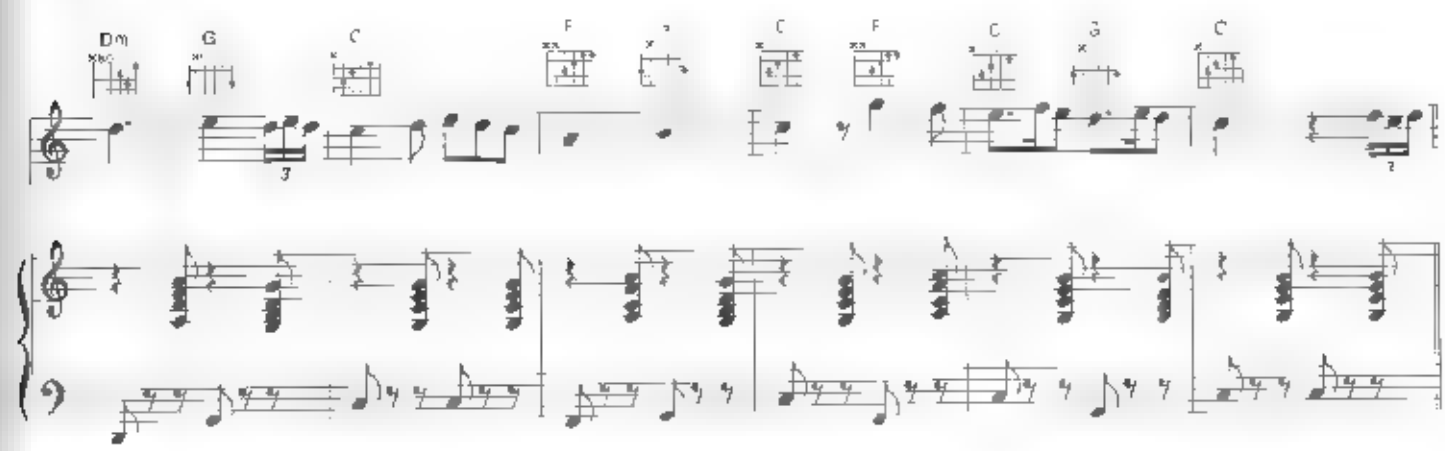
Chord diagrams: C, F, C, F, C, Em.

The fourth system of the score shows measures 23 through 26. The top staff is for the Recorder and penny whistle, and the bottom staves are for piano accompaniment. Chord diagrams are provided above the staff for measures 23 (C), 24 (F), 25 (C), 26 (F), 27 (C), and 28 (Em).

Am Am Gm Fm Am



Dm G C F C F C G C

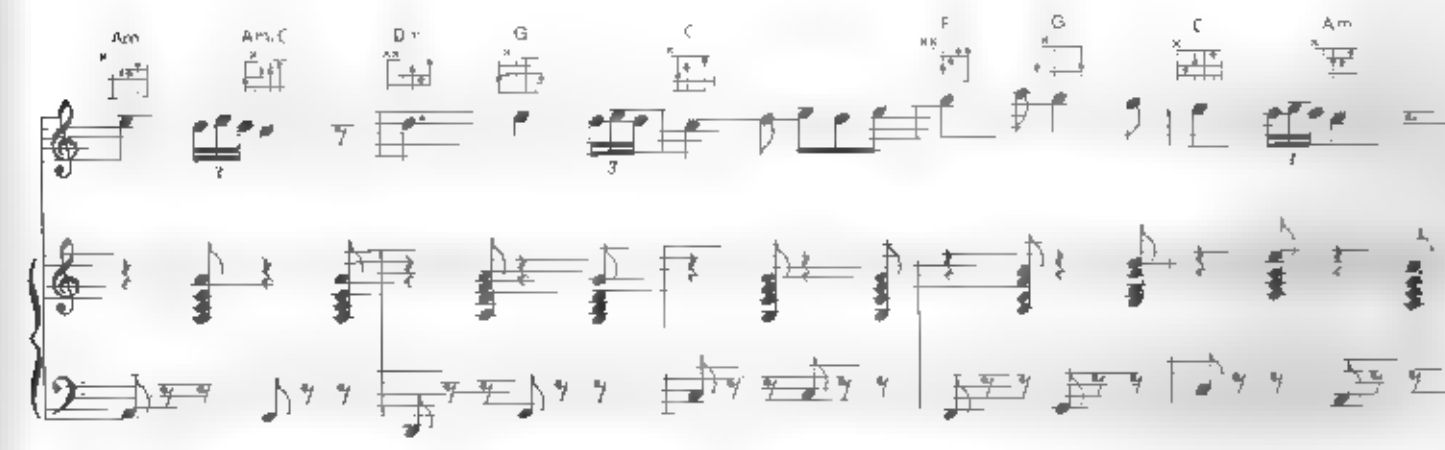


C F C F C Em

Recorder, penny whistle and fiddle



Am Am C Dm G C F G C Am



Chords: Dm, G, C, F, G, C, F, C, G, C

Chords: C, F, C, Em

Recorder and penny whistle

Chords: A, Am-G, Dm, G, C, F, G, C, Am

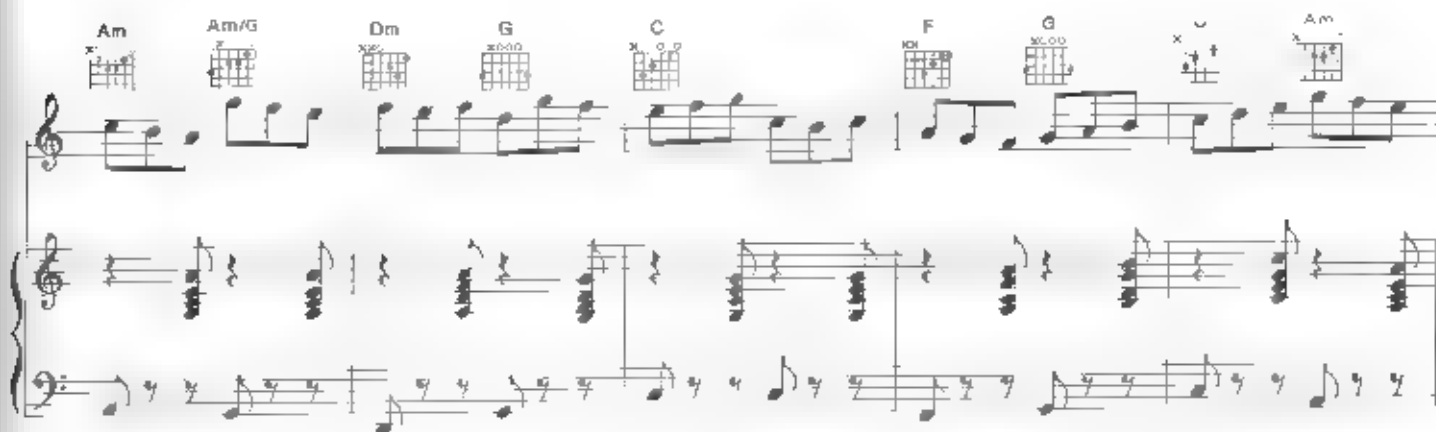
Chords: Dm, G, C, F, C, F, C, C

Electric guitar

Chord diagrams: C, F, C, F, C, Em.



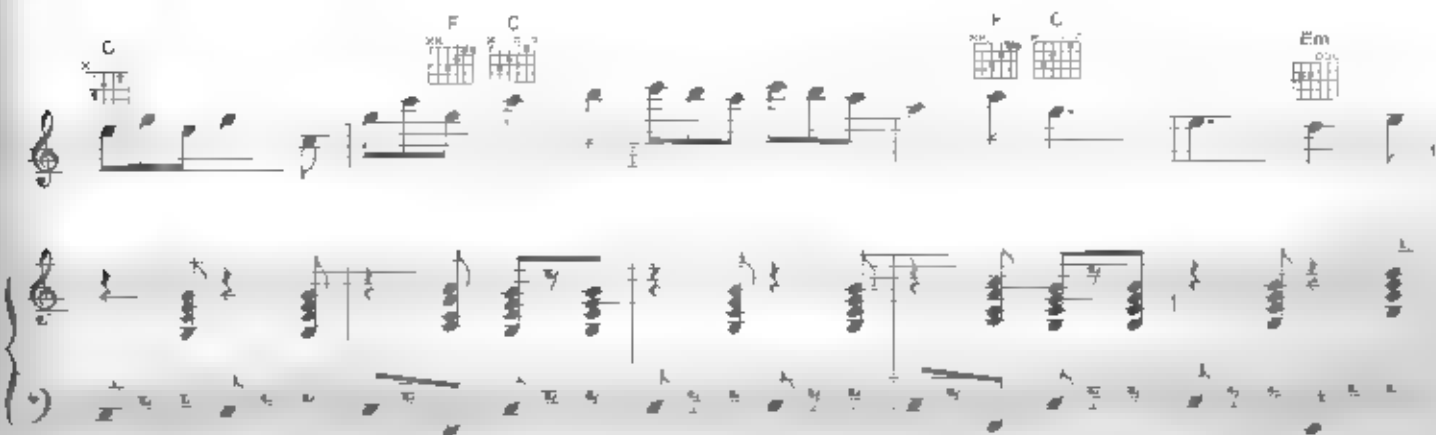
Chord diagrams: Am, Am/G, Dm, G, C, F, G, C, Am.



Chord diagrams: Dm, G, C, F, C, F, C, G, C.



Chord diagrams: C, F, C, F, C, Em.



Am G Em G C F G C Am

Dm G C F G C G C

C F C F C Em

Am Am G Dm G C F G C Am

Chord diagrams: Em, G, C, F, C, C, F, C, G, C

Recorder and penny whistle

Chord diagrams: C, F, G, F, G, Em

Recorder and penny whistle

Chord diagrams: Am, Am/G, Dm, G, C, F, G, C, Am

Chord diagrams: Dm, G, C, F, G, C, F, C, G, C

Electric guitar



First system of music, measures 1-4. The treble staff features a melody with eighth notes and quarter notes. Above the staff, guitar chord diagrams are provided for measures 1, 2, and 3: C (measure 1), F (measure 2), and C (measure 3). The piano accompaniment in the grand staff consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of music, measures 5-8. The treble staff continues the melody. Above the staff, guitar chord diagrams are provided for measures 5, 6, 7, and 8: Dm (measure 5), Am (measure 6), Am/G (measure 7), and Dm (measure 8). The piano accompaniment continues with eighth-note patterns. The instruction "add recorder and penny whistle" is written below the treble staff at the beginning of measure 5.

Third system of music, measures 9-12. The treble staff continues the melody. Above the staff, guitar chord diagrams are provided for measures 9, 10, 11, and 12: G (measure 9), C (measure 10), Am (measure 11), and Dm (measure 12). The piano accompaniment continues with eighth-note patterns.

Fourth system of music, measures 13-16. The treble staff continues the melody. Above the staff, guitar chord diagrams are provided for measures 13, 14, 15, and 16: F (measure 13), G (measure 14), C (measure 15), and F (measure 16). The piano accompaniment continues with eighth-note patterns. The instruction "rit." (ritardando) is written above the treble staff at the beginning of measure 13.

# shadow on the wall

49

Words & Music by  
Mike O'Dead

The musical score is written for guitar and piano. The guitar part is in 4/4 time and features a variety of chords and melodic lines. The piano part provides a harmonic and rhythmic foundation. The lyrics "Shadow on the wall," are written below the guitar part.

**Guitar Chords:**

- A5
- B7
- Dadd
- Ab
- D
- G
- A7
- Gm
- A5
- C
- Am
- D
- G
- C
- Dadd

**Lyrics:**

Shadow on the wall,

Am

Am

black shadow on the wall.

A5

G5

Esus4 Em

1 Treat me like a prisoner, treat me like a fool, treat me like a loser or,  
2 Treat me like I'm evil, freeze me till I'm cold, heat me till I'm hot, ble,

Am G D/F# Am/E A5 G5

use me as a tool Waste me till I'm burnt, loose me in the cold  
grad me till I'm dead Wire me to I'm tired, push me till I'm fat.

Esus4 Em/G D C Am Em

treat me like a criminal just a shadow on the wall

Am C Dadd1 Am D G C Dadd1

Sha-dow on the wa-l sha-d w on the wa-l

Am C Dadd1 Am D G

sh a-dow on the wa-

C Dadd1 Am Am

sha-dow on the wa-l, back sha-dow on the wa-l, black sha-dow on the wa-

Let me  
guitar

Electric guitar

Em An Em

Banjo

Am C Dadd1 6m D G C Dadd1

Sha-dow on the wal

sha-dow on the wall,

1 Am 2 Am

black sha-dow on the wal

black sha-dow on the wal

Am7 G/B Am D G Am7 G/B

Sha-dow on the wal

sha-dow on the wall

Am Am D G

back sha-dow on the wa Night be-cause sha-dow

Am D5 C5 A5 7 Am 7b 7b A5

tree me-ku-a sha-ah-sha-ah Synth

Am D G

add Electric guitar

Am D5 C7 A5 Am

Chord diagrams: D, G, Am, D5, C5, A5.

Chord diagrams: Am, D, G.

Sha - dow on the wall. Night, blue sha dow, treat me like a

Chord diagrams: Am, B5, C5, A5, Am, D6, C5, B5, A5.

sha dow love love Electric guitar

Chord diagrams: A5, G.



add 2nd Electric guitar

1 electric guitar

Sha-dow on the wal. Nigh, blue

Am D G C G5 Am

sha dow Sha-dow on the wal Treat me like a sha dow

Back sha-dow on the wal

Am Asus<sub>2</sub> Am G Em/G AS

Sha-dow on the wal Back sha dow treat me like a sha dow

Am Asus<sub>2</sub> Am C Em/G AS

Nigh, blue sha dow, treat me like a sha dow

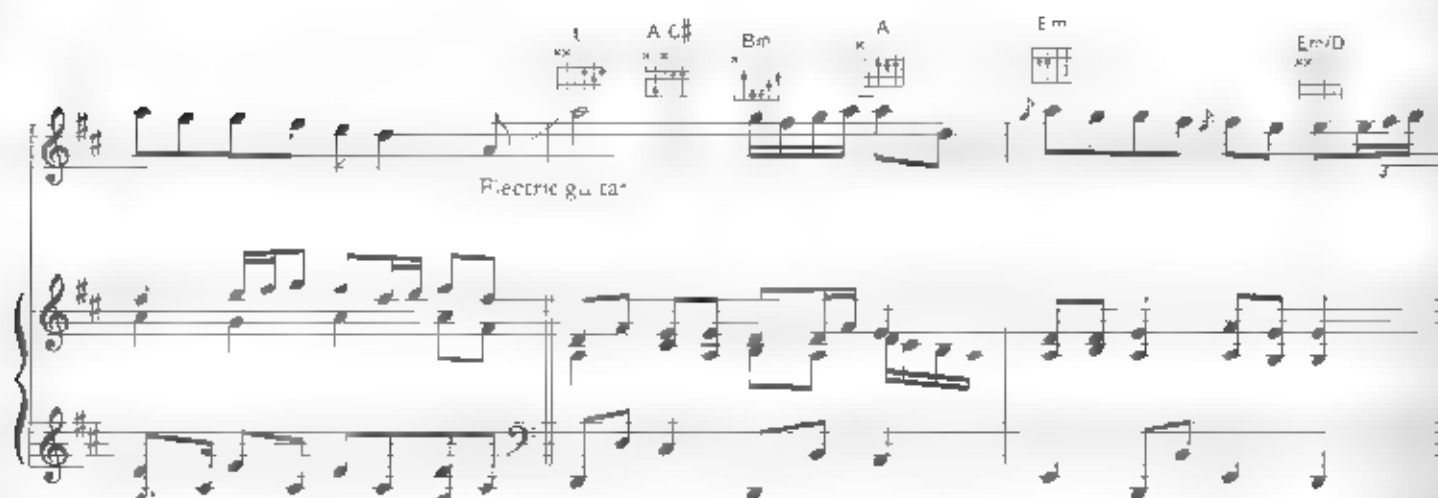
Black sha-dow on the wa

repeat to fade

# islands

Words & Music by  
Mike Oldfield

$\text{♩} = 66$   
N.C.



1 Is lands, from the first time we saw we could wait for this mo ment like  
 2 Is lands nev er been a be - fore. and we climb so high to where the


rocks on the shore We can nev er path he did see some how for the  
 wild birds soar, here's a new path that we found our way day I was

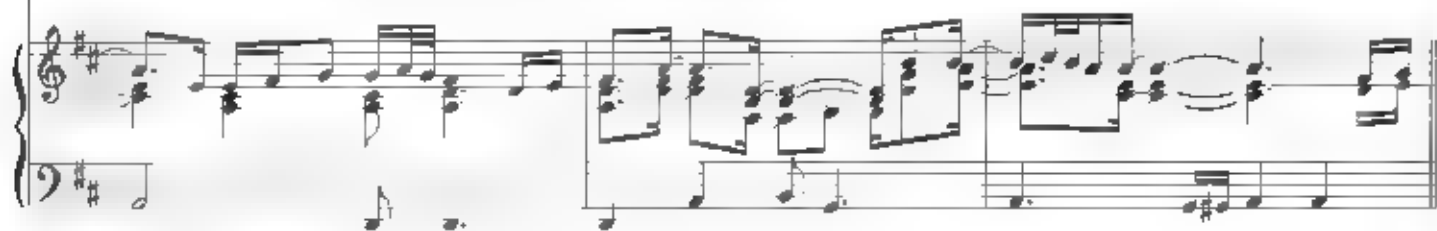
mo ment that was this in my mind now When the  
 just in the fire - est and you showed me the way


night's on fire oh why u keep. he can die - light burn - ing hold


 on e your hearts do so re When you see me hold m to the wind




 a nother one's turn ing, and the two can fly much high er We are




 s ands but nev er too far, we are is lands. and I need your ight to night and I




 need your ight to night We are is - lands but nev er too far we are



is far's and I need your light to night and need your rest to night

need your light to night. We are - lands but never far we are

is lands and I need our light to night and need your light to night We are

*repeated*

# etude

Arranged by  
Mike Oldfield

$\text{♩} = 71$

Arr  
Asus2  
A5  
Asus2  
Am  
G5  
C  
Csus2

Synth pan pipes

C5  
Csus2  
C  
F  
Fsus2  
F5  
Dm6

E5  
F  
A  
A/C#  
Aaug/C#  
Dsus2  
D5


Chord diagrams: D8, F7, C


Chord diagrams: A, Asus2, A5, Asus2, A, D, A

Chord diagrams: D6/A, D, A, Asus4, A, F#m, G#


Chord diagrams: C#5, Bm5, E, [7], A5

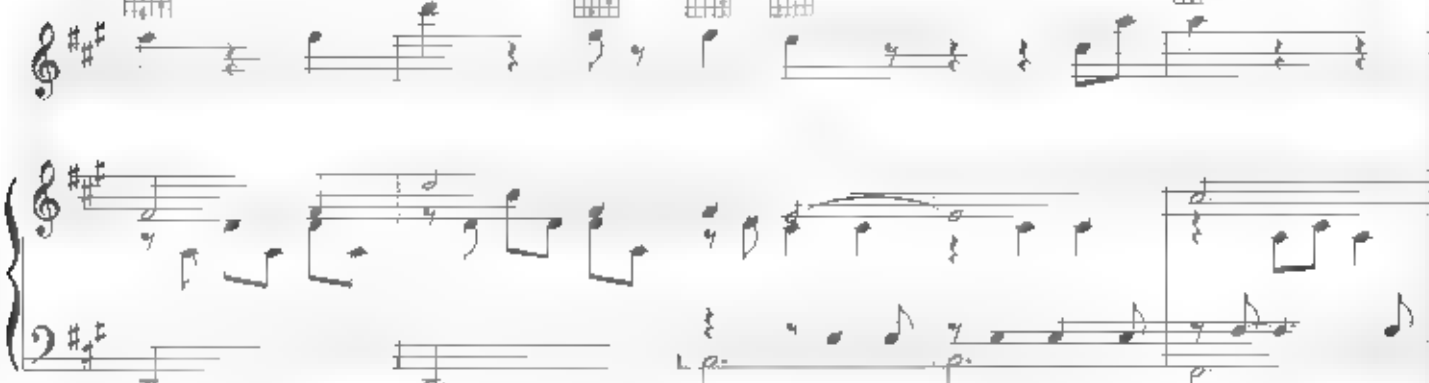









sua Eterni ga udi

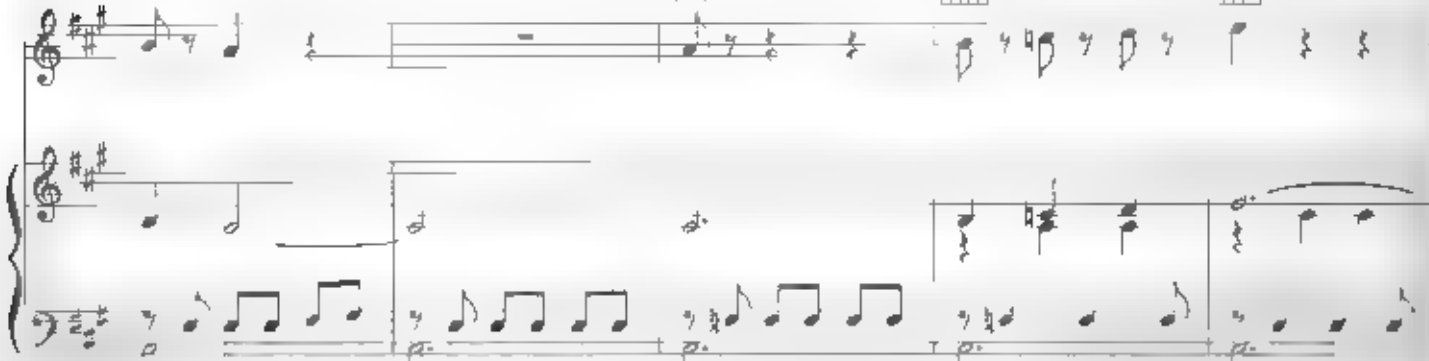












E Eb2 E t A5

The first system of musical notation features a treble and bass staff in D major. Above the staff, five guitar chord diagrams are provided: E (open strings), Eb2 (first fret, 2nd string), E (open strings), t (open strings), and A5 (5th fret, 4th string). The melody in the treble staff begins with a quarter note D4, followed by a half note E4, and then a quarter note F#4. The bass staff provides a simple accompaniment with quarter notes.

The second system continues the musical piece. The treble staff has a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff continues with quarter notes, including a half note D4 and a quarter note E4.

F A F A A

The third system includes five guitar chord diagrams: F (first fret, 2nd string), A (open strings), F (first fret, 2nd string), A (open strings), and A (open strings). The melody in the treble staff starts with a quarter note C#5, followed by a half note D5, and then a quarter note E5. The bass staff continues with quarter notes.

The fourth system continues the musical piece. The treble staff has a half note F#5, followed by a quarter note G5, and then a half note A5. The bass staff continues with quarter notes, including a half note D4 and a quarter note E4.

E F Eb E A5 A5

The fifth system includes six guitar chord diagrams: E (open strings), F (first fret, 2nd string), Eb (first fret, 3rd string), E (open strings), A5 (5th fret, 4th string), and A5 (5th fret, 4th string). The melody in the treble staff starts with a quarter note B4, followed by a half note C5, and then a quarter note D5. The bass staff continues with quarter notes.

The sixth system continues the musical piece. The treble staff has a half note E5, followed by a quarter note F#5, and then a half note G5. The bass staff continues with quarter notes, including a half note D4 and a quarter note E4.

A A A A

The seventh system includes four guitar chord diagrams, all labeled A (open strings). The melody in the treble staff starts with a quarter note A4, followed by a half note B4, and then a quarter note C5. The bass staff continues with quarter notes.

The eighth system continues the musical piece. The treble staff has a half note D5, followed by a quarter note E5, and then a half note F#5. The bass staff continues with quarter notes, including a half note D4 and a quarter note E4. The system concludes with a double bar line.

# sentinel

Music by  
Mike Oldfield

154  
NC

doubled 8va with chime sound

Electric guitar

## Two Electric guitars

First system of music for two electric guitars. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with some rests.

## Water drop sound

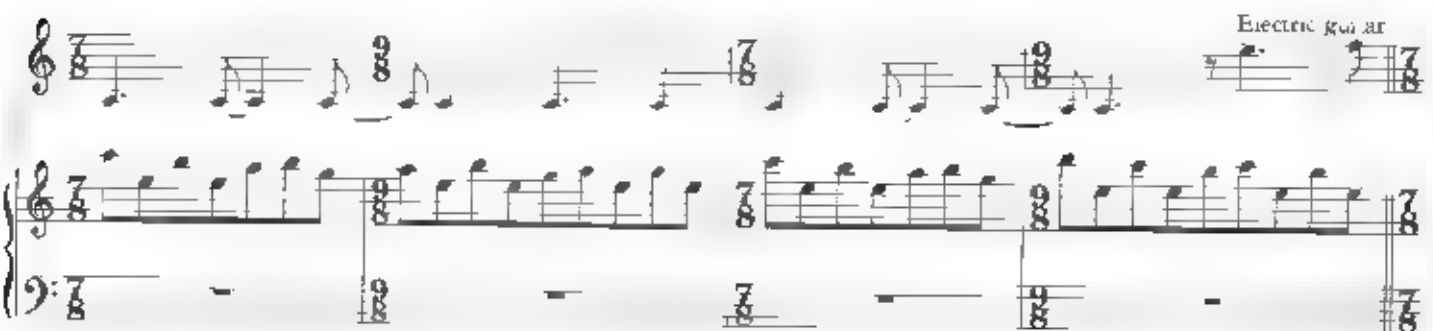
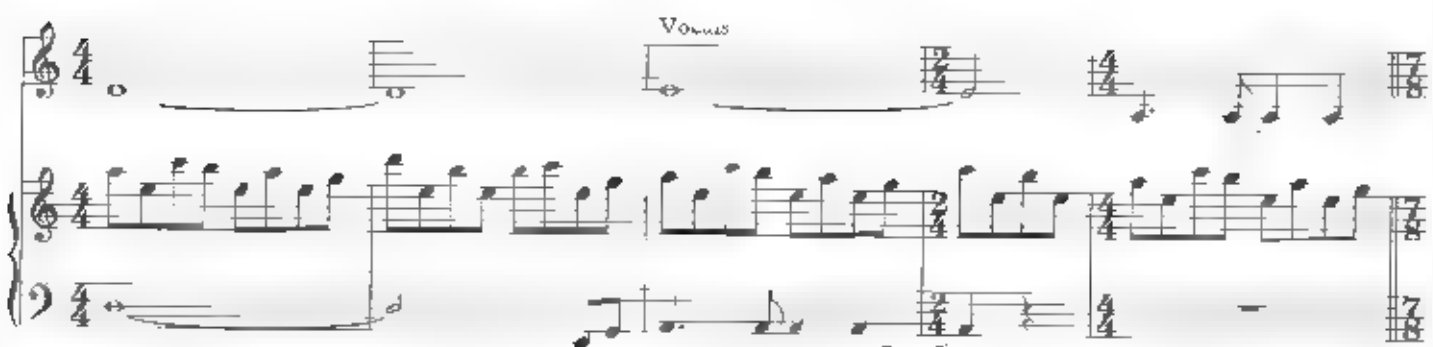
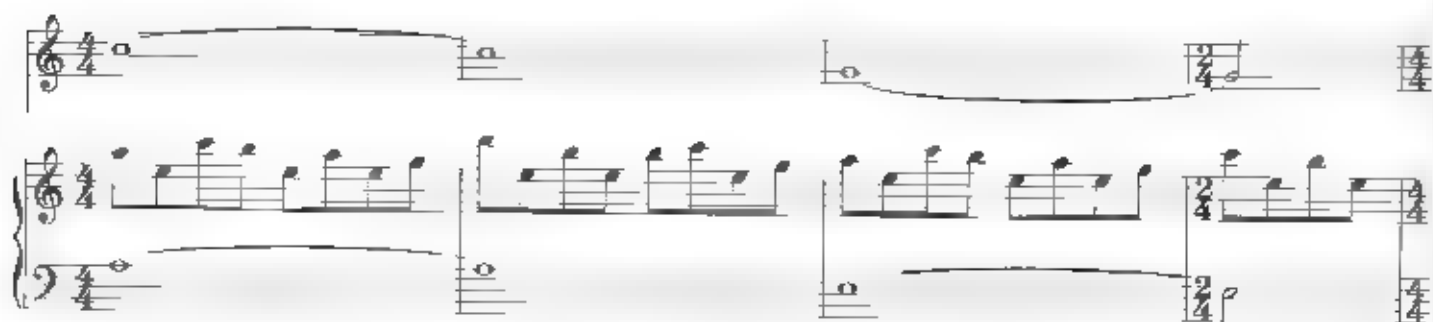
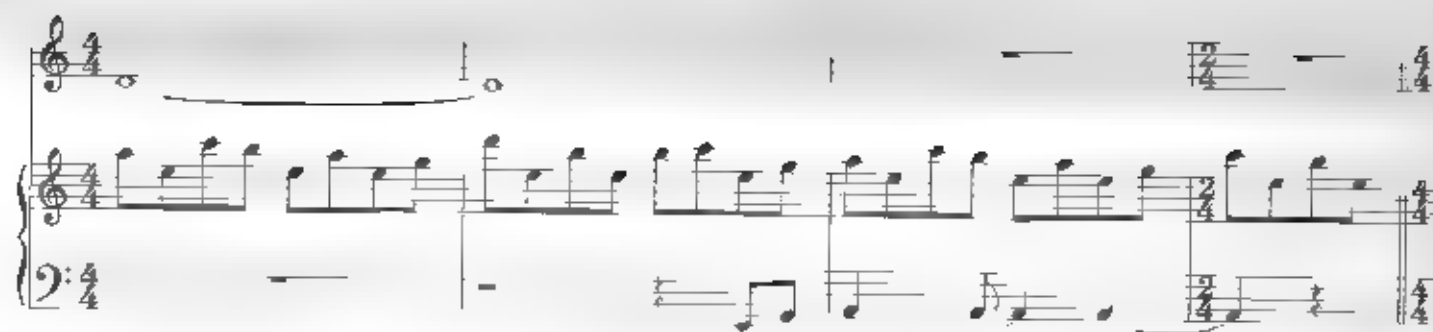
Second system of music for two electric guitars. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with some rests.

Third system of music for two electric guitars. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with some rests.

Fourth system of music for two electric guitars. The top staff has a treble clef and a 7/8 time signature. The bottom staff has a bass clef and a 7/8 time signature. The music consists of eighth and sixteenth notes, with some rests.

## Electric guitar and vocals

Fifth system of music for electric guitar and vocals. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef and a 4/4 time signature. The music consists of eighth and sixteenth notes, with some rests.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in 7/8 time. The top staff contains a melody with eighth and sixteenth notes. The grand staff below features a continuous sixteenth-note accompaniment in the treble and a bass line with eighth notes.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melody in the top staff continues with some rests. The accompaniment in the grand staff remains consistent with the first system.

Third system of musical notation. The top staff shows the melody with some longer note values. The grand staff accompaniment continues its rhythmic pattern.

Fourth system of musical notation. The melody in the top staff includes some chords and rests. The accompaniment in the grand staff continues.

Fifth system of musical notation, the final system on the page. The top staff concludes the melody. The grand staff accompaniment ends with a final chord in the treble and a sustained note in the bass.

Am7  
Vocals

Em7

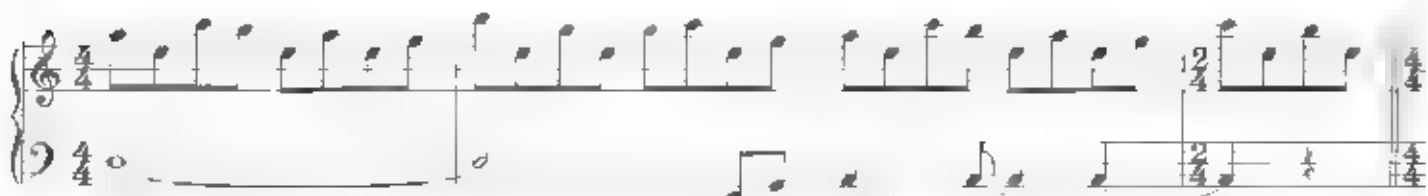
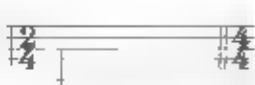
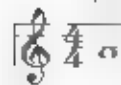


doubled with flute sound and Acoustic guitar



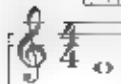
Am7

Am7



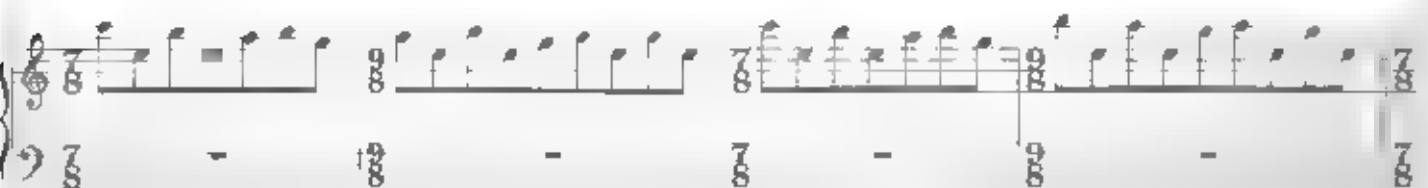
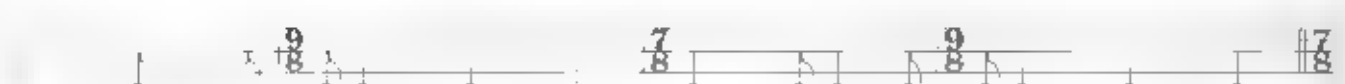
Am7

Am7



Dm7

Am7



Am

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 7/8. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters with a melody of eighth and quarter notes.

Electric guitar

The second system of the musical score. It features an electric guitar line in the upper staff and a piano accompaniment in the lower staff. The guitar part has a melodic line with some bends and a steady eighth-note accompaniment. The piano accompaniment continues with a similar pattern to the first system.

Vocals

The third system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal melody continues with a series of eighth notes. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

Electric guitar

The fourth system of the musical score. It features an electric guitar line in the upper staff and a piano accompaniment in the lower staff. The guitar part has a melodic line with some bends and a steady eighth-note accompaniment. The piano accompaniment continues with a similar pattern to the previous systems.

The fifth system of the musical score. It features a piano accompaniment in the lower staff. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal and guitar parts are not present in this system.



Classical guitar

Keyboard

Sch

Em7



Classical guitar

Cma7



pizzicato string sound

Dm



F#sus2



Cm7sus4



Abadd9



Gm7b9

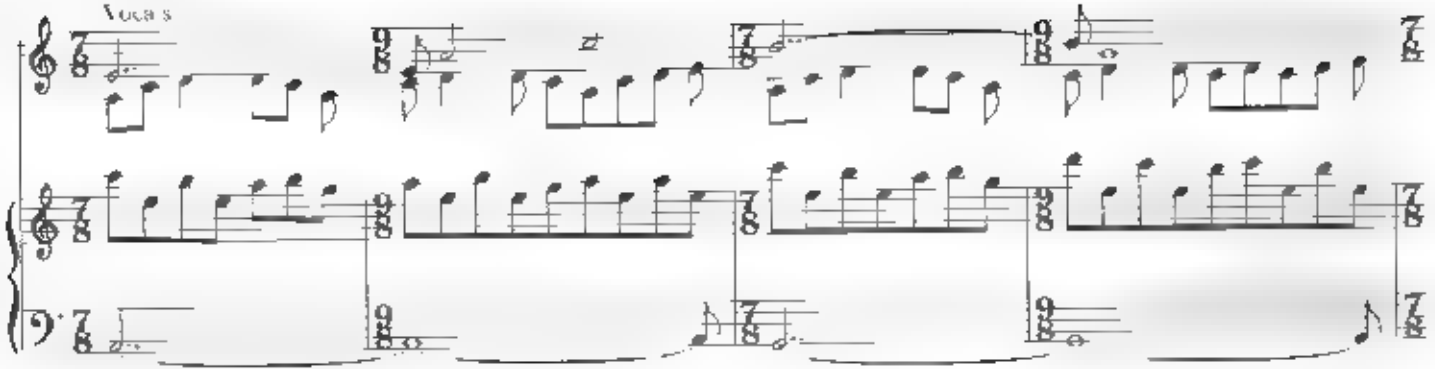


Asus4



Am  


Vocals



*fade*

Electric guitar



Vocals



Electric guitar



# ommadawn

Mus c by  
Mike Oldfield

58  
N C

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

Harp and koto

1

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

2

F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

F#m F#sus4 F#sus2 C#m/F# F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m F#m F#sus4 F#sus2 C#m

NC



First system of musical notation. The treble clef staff contains a melodic line with various chords indicated above it: F#m, F#sus4, F#sus2, F#m, F#sus4, F#sus2, and F#m. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

Second system of musical notation. The treble clef staff continues the melody with chords: F#m, F#sus4, F#sus2, C#m, F#m, F#sus4, F#sus2, C#m/F#, F#m, F#sus4, F#sus2, and C#m. The piano accompaniment continues in grand staff notation.

Third system of musical notation. The treble clef staff features a melodic line with a chord F#m at the beginning. The piano accompaniment includes a section marked *8va* (octave up) in the right hand, indicating a higher register for the piano part.

Fourth system of musical notation. The treble clef staff begins with a melodic line marked *N.C.* (No Chords). The piano accompaniment includes a section marked *Rnd* (Ritardando) in the right hand, indicating a slowing down of the tempo.

Handwritten musical notation system 1. Treble clef staff contains a few notes and rests, with a handwritten *Ma* above it. Bass clef staff contains a continuous eighth-note accompaniment.

Handwritten musical notation system 2. Treble clef staff contains a melodic line with a handwritten *Electric guitar* below it. Bass clef staff contains a continuous eighth-note accompaniment. A handwritten *Ma* is visible above the treble staff.

Handwritten musical notation system 3. Treble clef staff contains a melodic line with a handwritten *f* above it. Bass clef staff contains a continuous eighth-note accompaniment. A handwritten *Ma* is visible above the treble staff.

Handwritten musical notation system 4. Treble clef staff contains a melodic line with a handwritten *Ma* above it. Bass clef staff contains a continuous eighth-note accompaniment.

•

Arranged by

Mike O'driscoll

(  $n = 184$  )

Handwritten musical score for the song "The Rose Tree". The score is written on a grand staff (treble and bass clefs) in 4/4 time. The tempo is marked as "♩ = 184". The key signature is one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes several measures of music, with some measures containing chords. Above the staff, there are four chord diagrams labeled C, F, C, and G, which correspond to the chords played in the melody. The lyrics "The Rose Tree" are written below the staff.

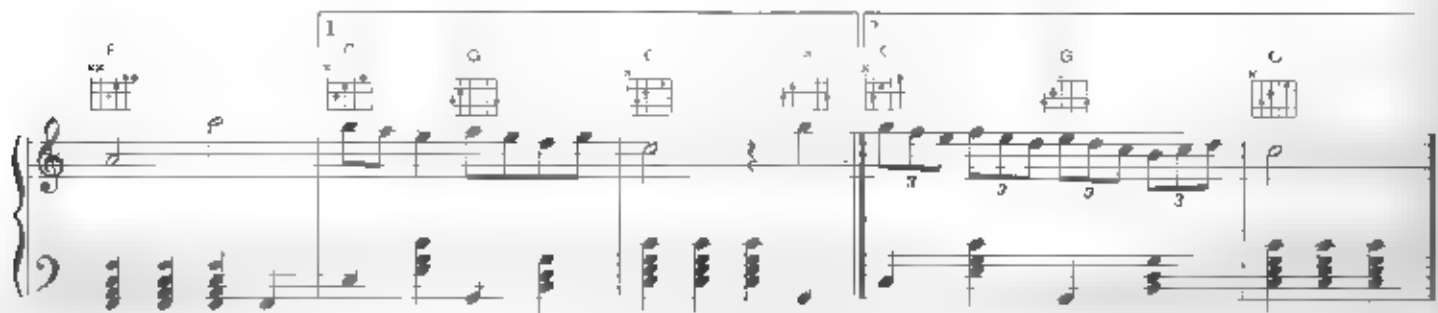
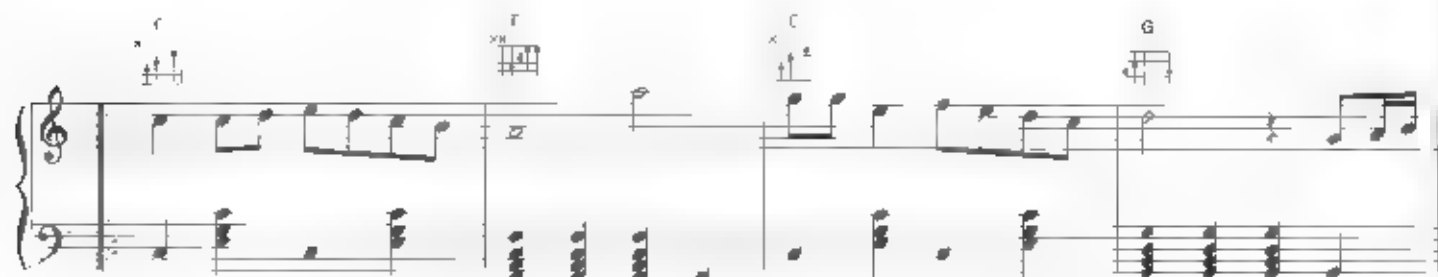
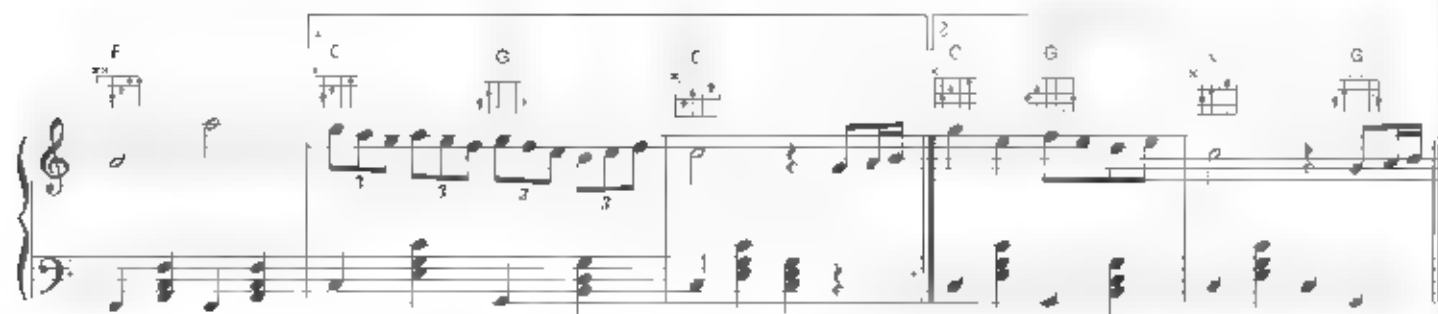
A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a key signature change from one flat to two flats (B-flat and E-flat). The second system has a key signature change from two flats to one flat. Above the piano part, there are five chord diagrams labeled C, F, C, G, and C. The voice part has lyrics written below the notes.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a piano introduction, followed by a vocal entry. The second system continues the vocal melody and piano accompaniment. Chord diagrams for F, C, G, and F are provided above the staff.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a key signature change from one flat to two flats (B-flat and E-flat) after the first measure. The second system has a key signature change from two flats back to one flat (B-flat) after the first measure. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score is written in a standard musical notation style with a treble and bass clef for the piano and a single treble clef for the voice.





# incantations – part four

79

Music by  
Robert Howes, Barbara Courtney-King,  
Steve Davies and William McGivray

♩ = 0.3

Bm A F#m

Em F#m

1 G A

2 G A Bm A F#m

G Em F#m

1 G A 2 G A Bm A

Organ Voca. Oboe

First system of musical notation. The top staff (treble clef) features a melodic line with a long slur spanning several measures. Above the staff, the chord  $F\#m$  is indicated, followed by  $G$  and  $E\#m$ . The bottom staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The top staff continues the melodic line with a slur. Above the staff, the chords  $F\#m$ ,  $G$ ,  $A$ ,  $Dm$ , and  $A$  are indicated. The text "Synth strings" is written below the staff. The bottom staff continues the rhythmic accompaniment.

Third system of musical notation. The top staff continues the melodic line. Above the staff, the chords  $F\#m$ ,  $G$ , and  $E\#m$  are indicated. The bottom staff continues the rhythmic accompaniment.

Fourth system of musical notation. The top staff continues the melodic line. Above the staff, the chords  $F\#m$ ,  $G$ ,  $A$ ,  $Bm$ , and  $A$  are indicated. The bottom staff continues the rhythmic accompaniment.

Chord diagrams: F#m, G, Fm

Chord diagrams: F#m, G, A, Em, D

Electric guitar

Chord diagrams: Bm, C, Am

Chord diagrams: Bm, D, Em, D

Female voca.

1 Queen and huntress chase and far, now the  
 2 not an envious shade dare it  
 3 bow of pear- a part, and the  
 4 as en- treas thy light, god- dess

Bm C Am

sun self cry ex- posed to an- ter- pose quiver bright- seat ed on- shad- ing to- then- a s- ver- ing or- fly- ing- wh- wish- cu- tha- r- made- hart- sig- n- rate- heav- n- space- are- in- to- to- who-

Bm C D C D Em 83

won- ed man- ner- keep 2 Bar- let nigh- cheer when day did close 3 Lay the breathe how short so ever 4 Hes per makes a day of

Electric guitar

D Bm C

poco rit. Am Bm C D E7sus4 2h



7 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

So far so far so far so far so far so far so far so far so

our times

So far so far so far so far so far so far so far so far so

So far so far so far so far so far so far so far so far so

So far so far so far so far so far so far so far so far so

Synth

E F# F# Telephone N

What?

D/F# Dadd#1/F# F#add9 E F# NC

What?

D, F# N



1.  $F\sharp m7$  4fr  $Ema7$  5fr

2.  $F\sharp m7$  4fr  $F\sharp m7$  4fr

Far so far so so far so so far so so far so. so so far so.

1.  $F\sharp m7$  4fr  $Ema7$  5fr

2.  $F\sharp m7$  4fr

Far so far so so far so so far so so far so. so so far so.

2.  $F\sharp m7$  4fr N.C.

three times

so so far so. Far so far far so far far so far far so far.

Female vocal

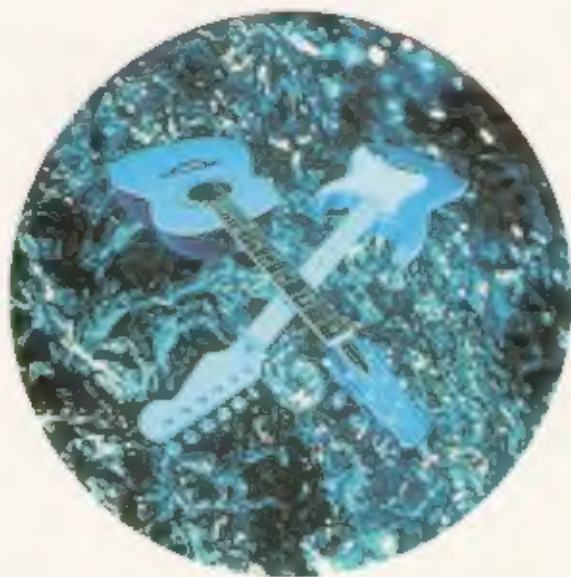


First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has three sharps (F#, C#, G#). The top staff contains a melody of eighth and quarter notes. The grand staff contains a bass line with chords and some sixteenth-note figures. A double bar line is present after the second measure.

Second system of musical notation. It features a treble staff and a grand staff. Above the treble staff are two guitar chord diagrams: C#m (4fr) and B. Above the grand staff is a first ending bracket labeled '1.' with a C#m (4fr) diagram. The music includes various note values, including eighth and sixteenth notes, and rests. A double bar line is at the end of the system.

Third system of musical notation. It features a treble staff and a grand staff. Above the treble staff is a second ending bracket labeled '2.' with a C#m (4fr) diagram. Above the grand staff is a B guitar chord diagram. The music continues with eighth and sixteenth notes, and rests. A double bar line is at the end of the system.

Fourth system of musical notation. It features a treble staff and a grand staff. Above the treble staff are four guitar chord diagrams: E, A, D, and G# (4fr). The music includes eighth and sixteenth notes, and rests. A double bar line is at the end of the system.



tubular bells · family man · moonlight shadow · heaven's open · five miles out  
to france · foreign affair · in dulci jubilo · shadow on the wall · islands · etude  
sentinel · ommadawn · portsmouth · incantations · amarak

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